

weatherforecast St. James MO  
THURSDAY 9.25.08  
81° HIGH  
57° LOW  
SUNNY 10% CHANCE OF PRECIPITATION

# THROUGH THE GRAPEVINE

- “You gotta honor the impulse.” - Kim Komenich
- “It’s all compelling information, but will you be able to make that point in an image?” - Melissa Farlow
- “Come up with a headline for your story and use it as a mantra to refine what you’re trying to say.” - Alan Berner
- “Why are you here?” - David Rees

## FYI

- 1 1/2 days left to shoot!
- Remember to fill out consent forms and turn into Angel
- Gather information for CAPTIONS & STORY SUMMARY!

## ERRATA



Monday, in the MPW “Meet the Workshop Photographers” insert, we printed Karina Dafeamekpor’s residence incorrectly - she lives in Newark, Delaware.



Catalin Abagiu Photograph

## GOOD eats

FROM LEFT, GEN YAMAGUCHI, ERICA YOON, ORE HUIYING AND JUSTIN GOH HAVE A CHAT AT DIANA’S DINER IN DOWNTOWN ST. JAMES ON WEDNESDAY AFTERNOON DURING THEIR LUNCH BREAK.

# RANGEFINDER

Missouri Photo Workshop

Wednesday, September 24, 2008 • The Missouri Photo Workshop • St. James, MO • Volume 60, No. 3



From an exploratory mission with the ‘it’ girl.

Liz Baylen Photograph

# Small Modules Build Big Stories

By Duane Dailey

Hypothesis: All Geographic photographers are skinny. That will hold until I see a fat one. Corollary: They work their butts off on assignment.

Randy Olson brings home images we have never seen before and may never see again. His specialty is “The Last Of...”

What rich lessons our faculty shared last night. I’m glad Geographic invests in rare images from far places. As photographers, we can learn so much. And, we don’t have to go to Siberia to use these tips. Apply the fishing-bear method to your MPW story this week. Watch your subjects, noting which ones do what. Then focus on the hardest working bear in the pool, instead of “Dopey.” Randy went to document salmon, but found a village wedding. Lesson: While watching fish, don’t miss the bonus story. That’s a keeper.

Peggy Peattie told us new photojournalism requires holding a recorder in one hand and a camera in the other. Multimedia, a balancing act, has arrived in newsrooms. Don’t miss her methods in covering visual stories.

Peggy said several times, “This was a self-generated story.” That’s as it should be. With feet on the beat, you become

the eyes and ears of the paper where editors stay at desks.

Oh, the lessons Danny Wilcox Frazier brings! You don’t have to go to the Congo to find disappearing populations. Danny finds them in rural Iowa. Emigration of young people happens right down the road.

Jot in your notes: “Research.” Dull census data pointed Danny to five poor counties in South Dakota that are among the five poorest in the nation.

Individual stories illustrating “big issues” plaguing our country are down the road from where you live. This morning USA Today quotes Ben Bernanke, “The financial markets are in quite fragile condition....” While you can’t photograph Wall Street today, St. James has a local bank. And it’s one of a kind. Could you gain access? Very likely. Can you photograph a national story locally? Yup, every day!

Adapt the idea of “story modules” used by all three faculty. See the theme developing this week: Big-issue stories are accumulations of individual stories. They put a “face” on the news.

Don’t be overwhelmed by big stories, or you’ll miss the little stories. And vice versa. Grab your chance. The faculty will hold the safety net while you learn to fly.

RANGEFINDER Missouri Photo Workshop  
Documenting the mpw  
www.mophotoworkshop.org

- FOUNDERS: Cliff and Vi Edom
- CO-DIRECTORS: David Rees and Jim Curley
- DIRECTOR EMERITUS: Duane Dailey
- MPW COORDINATOR: Angel Anderson
- PHOTOGRAPHER: Catalin Abagiu
- RANGEFINDER EDITORS/Writers: Bev Denny and Jarrad Henderson

The University of Missouri School of Journalism and MU Extension make this workshop possible with the grants from Nikon Professional Services and The Missouri Press Association Foundation.

THURSDAY'S SCHEDULE

STORY CONSULTATION 9-12PM, 1:30-5PM

EYE OPENERS 7PM

FACULTY PRESENTATIONS 7:30PM

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## RANDY COX AND DAVID REES—“EDITING”

# BEV'S WORLD a sales primer for photographers

A rambling, unfocused pitch will not sell your photo story idea to your editors. To me, the mention of sales conjures images of conniving used car salesmen telling lies to exchange junk for cash, or people in suits sitting at long tables devising ways to convince people they really do want or need some low-quality, low-value product.



Photographers, however, gain nothing but embarrassment if they present an unsuitable story to their editors. A good product or idea can't sell itself; it needs effective communication techniques for the editor to get a glimpse of your vision.

Advice that applies to entrepreneurs selling products can also apply to photographers selling stories. The following tips come from online business articles explaining the elements of a successful sales pitch.

- Most sales success results from a good headline. It's the hook. Pique their interest with the first sentence.

- Validate and address their concerns. Don't oversell your story and tell your editors what they want to hear if you won't be able to deliver. Salesmen cheat customers that way; you cheat yourself.

- Know when to push without being pushy. If it's a story worth fighting for, don't let your editors dismiss it before they've heard your entire pitch.

- Make it about your subjects, not yourself. No one buys a product because the salesman needs the money; they buy it because it seems important.

- Express sincere passion for your story. A little passion is inspiring and enticing. Too much is off-putting and makes people question your sanity or sincerity.

- Identify and use your own voice to color your descriptions and reveal your personal style. The story isn't about you, but you are the storyteller. Your personal vision and voice will be evident throughout the entire process. The viewers should be focusing on the content, but your "voice" is the source.

- Finally, try to tell a story. Obviously. Business sites suggest using stories to make the sales pitch more personal and easier to relate to. Likewise, if you can verbalize the story behind the story it will make your editors more confident that you can photograph it. More importantly, it will make you more confident that you can express your story visually.

Your stock is up. Sell! Sell! Sell!



Calin Ilea Photograph



Travis Dove Photograph

## *I PHOTOGRAPH TO REMEMBER\**

*We value PICTURES; OUR SUBJECTS VALUE PICTURES. It's a way we ALL DEFINE OUR LIVES, VALIDATE OUR EXISTENCE, REMEMBER WHO WE WERE.*

\* TITLE OF A WONDERFUL BOOK AND MULTIMEDIA PROJECT BY PEDRO MEYER

# Behind the Scenes with MPW Multimediaists

By Jarrad Henderson

Step inside the MPW multimedia team's sound booth and you'll feel like you're in the 4th grade blow-up planetarium all over again. It is one of many creative storytelling tools the team is using to document the MPW saga in St. James. The multimedia team is composed of University of Missouri graduate students Steve Remich, Erin O'Neill, and John Schreiber, who all are working at their own art of storytelling.

Unlike previous multimedia teams, the St. James crew is hoping to produce some videos to capture

not only MPW, but also the St. James community. Their goal is to give a behind-the-scenes look at the workshop from the perspective of the participants and the people being photographed. "We're trying to give life to the workshop, at least online," John said. "It's about the people. How often do you get someone from Romania in St. James?"

All three members are working on individual projects, such as a stop-motion video of the crew, faculty interviews about storytelling, and a surprise musical project to capture a holistic look

into MPW 60. We can look forward to much "epic awesomeness," according to Erin, who still needs people to volunteer for the musical project.

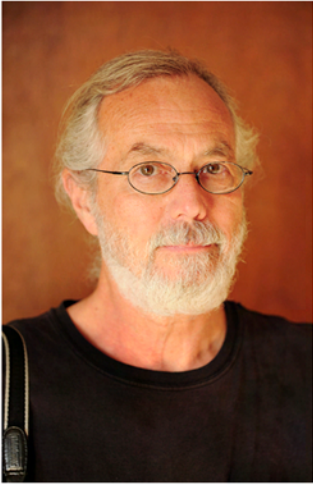
The team is also available to photographers who might want some multimedia support for their MPW stories. The crew hopes their work will be a staple in the legacy of MPW, accurately portraying the spirit of the workshop in a way that can be accessed again as a reminder of the lessons learned.

Some of the multimedia team's videos will be shown on Saturday at the closing program.



Cole Eberle Photograph

mpw.60 MEET THE FACULTY



Alan Berner  
Staff Photographer  
*The Seattle Times*



Randy Cox  
Senior Editor of Visuals  
*The Oregonian*



Melissa Farlow  
Freelance Photographer  
*National Geographic*



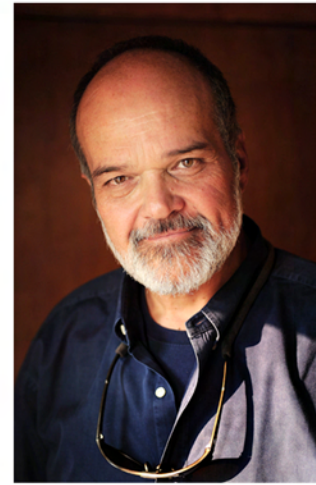
Danny Wilcox Frazier  
Freelance Photographer  
*Redux Pictures*



Mary Anne Golon  
Former Director of Photography-  
*TIME Magazine*



David Griffin  
Director of Photography  
*National Geographic*



Kim Komenich  
Staff Photographer  
*San Francisco Chronicle*



Randy Olson  
Freelance Photographer  
*National Geographic*



Peggy Peattie  
Staff Photographer  
*San Diego Union-Tribune*



Rita Reed  
Associate Professor  
*University of Missouri*



Laurie Skrivan  
Staff Photographer  
*St. Louis Post-Dispatch*



mpw.60 MEET THE STAFF AND CREW



Catalin Abagiu  
*Photographer*



Angel Anderson  
*Staff*



Josh Bickel  
*Web Master*



Jim Curley  
*Co-Director*



Duane Dailey  
*Emeritus Director*



Beverly Denny  
*Rangefinder*



Carol Fisher  
*Nikon Technical Rep.*



Sait Serkan Gurbuz  
*Concierge*



Ryan Gladstone  
*Printing*



Jarrad Henderson  
*Rangefinder*



Jessie King  
*Graduate Coordinator*



Christine Martinez  
*Vortex*



Clay McGlaughlin  
*Vortex/Computers*



Valerie Mosley  
*Vortex*



Erin O'Neill  
*Multimedia*



Michelle Peltier  
*Nikon Assistant*



André Pungovschi  
*Printing*



Steve Remich  
*Multimedia*



David Rees  
*Co-Director*



John Schreiber  
*Multimedia*



Cat Szalkowski  
*Printing*



Lesia Tatarsky  
*Graduate Coordinator*

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